



Sonja Sepúlveda, Conductor

Sonja Sepúlveda is Director of Choral Activities and professor of music theory at Salem College in Winston-Salem, North Carolina and conducts the Salem Chamber Choir, Chorale, and SuperTonics. She came to Salem College following positions at Western Kentucky University in Bowling Green, Kentucky and Brewton Parker College in Mt. Vernon, Georgia. Graduating from Winthrop University with Bachelor of Music Education and Master of Music degrees, Sonja Sepúlveda earned a Doctor of Musical Arts degree

from the University of South Carolina, where she studied under Larry Wyatt and Carol Krueger. Sonja Sepúlveda is former SC Choral Festival Chairman and served as SC All-State Chairman for four years. She also served as her state ACDA Chairman for Jazz and Show Choirs. Her choirs have toured Europe, Mexico, and Canada. She sang with the Robert Shaw Festival Chorus for eight years and with the Carnegie Hall Chorus in 2000 and 2002. She is well known for her work with youth choruses and is in demand as a choral adjudicator and clinician. In 2006, she founded the Palmetto Voices, a choir of alumni students from Western Kentucky University, University of South Carolina, Brewton Parker College, Salem College and Sumter High School. This ensemble has sung at National ACDA and multiple times for Southern ACDA. The choir strives to preserve the legacy of the Negro Spiritual and share the vision that this unique American choral art form is for everyone.



Chris Shepard, Conductor

Chris Shepard has had a long affinity for Baroque music, as both a conductor and keyboard player. He has conducted all of Bach's major choral works several times, in addition to founding the Sydneian Bach Choir in Sydney, Australia, which performed all of Bach's choral cantatas from 2004 to 2013. He has been the steward of two longstanding annual Handel Messiah traditions. Since 2009, he has conducted the Worcester Chorus in an annual performance at Mechanics Hall (began in 1900), and from 2015 to 2023, the annual

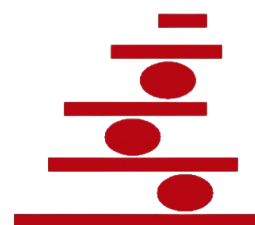
performance at Carnegie Hall by the Masterwork Chorus of New Jersey (a six-decade tradition). He also conducts CONCORA, Connecticut's oldest professional choir. Beginning in the fall of 2024, he assumed leadership of THE COMPLETE BACH, in which Music Worcester is presenting for the first time ever all of J.S. Bach's works in live concerts over the next decade.



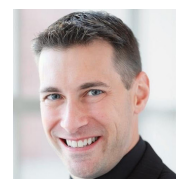
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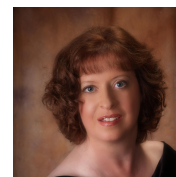
**MidAm
International**



STOCKHOLM CONCERT ORCHESTRA



Nathan Zullinger, Conductor



Wendi Dicken, Conductor



Sonja Sepúlveda, Conductor



Chris Shepard, Conductor



TUESDAY, JULY 8, 2025, AT 7:00 PM
KUNGSHOLMS KYRKA, STOCKHOLM, SWEDEN

Presented by MidAm International

Peter Tiboris: Founder, General Director, and Music Director Emeritus

Sir John Rutter, CBE: Conductor Laureate

Stockholm Concert Orchestra

Tuesday, July 8, 2025, at 7:00 PM
Kungsholms Kyrka, Stockholm, Sweden

MOZART Mass in C Major, K.317, "Coronation"

Teresia Bokor, Soprano | Josefine Andersson, Mezzo-soprano

Leif Aruhn-Solén, Tenor | Karl Petersen, Bass-baritone

Nathan Zullinger, Conductor

MOZART Regina Coeli, K.276 and Ave Verum Corpus, K.618

Teresia Bokor, Soprano | Josefine Andersson, Mezzo-soprano

Leif Aruhn-Solén, Tenor | Karl Petersen, Bass-baritone

Wendi Dicken, Conductor

VIVALDI Gloria in D Major, RV 589

Teresia Bokor, Soprano | Josefine Andersson, Mezzo-soprano

Sonja Sepúlveda, Conductor

Participating Choruses:

Haverford-Bryn Mawr Chorale, Haverford, PA (Nate Zullinger, Director)

La Jolla United Methodist Church, La Jolla, CA (Robert Wuertz, Director)

Midwest Center for Creative Arts, Lake St. Louis, MO (Wendi Dicken, Director)

Palmetto Voice Spiritual Ensemble, Sumter, SC (Sonja Sepúlveda, Director)

INTERMISSION

BACH Alpha and Omega: Treasured Bach Choruses

Johannespassion, BWV 245

Herr, unser Herrscher

Ruht wohl, ihr heiligen Gebeine

Matthäuspassion, BWV 244

Mache dich, mein Herze, rein

Mass in B minor, BWV 232

Kyrie

Dona nobis pacem

Karl Petersen, Bass-baritone

Chris Shepard, Conductor

Participating Chorus: Worcester Bach Collective, Worcester, MA (Chris Shepard, Director)



Karl Petersen, Bass-baritone

Karl Petersen – Bass German bass Karl Petersen studied voice at the University of the Arts Berlin with KS Jutta Schlegel and KS Harald Stamm, and received formative artistic inspiration in masterclasses with Dietrich Fischer-Dieskau, René Jacobs, and Wolfram Rieger. Early in his career, he was intensively involved in Berlin's independent theatre scene and took part in pioneering productions of contemporary music theatre. At the Neue Opernbühne Berlin, he created the role of Jadek in John

Casken's chamber opera Golem, and also performed Eumolpus in Bruno Materna's Satyricon at the same venue. At the Hebbel Theater HAU 1, he sang the roles of Sebastián and García Primero in Tomás Bretón's zarzuela La verbena de la Paloma. In a production of Paul Lincke's operetta Frau Luna, he portrayed the janitor Panneke. He also appeared as Robert in Paul Hindemith's short opera Hin und Zurück. Aside from his performing music interests, he extended his professional development as a music therapist and licensed psychodynamic psychotherapist with a panel practice in Dessau. The performance of Mozart's Requiem and Vesperae solennes de confessore, K. 339, in the Minoritenkirche marks his Vienna debut. Upcoming engagements include Bass soloist in Bach's Mache dich, mein Herze, rein, Mozart's Regina Coeli, K. 276, and Mass in C Major, K. 317 ("Coronation") at Kungsholms Kyrka in Uppsala, Sweden, as well as the role of Orest in Elektra at the Festival of the Aegean in Syros, Greece.



Wendi Dicken, Conductor

Wendi Dicken resides in Lake St. Louis, Missouri. Spanning more than five decades, her career began at the age of four with performances as Michael Darling in the musical, Peter Pan, adding over 84 musical and operatic roles since that time. She studied under the tutelage of Margaret Stiling (piano), Robert Cavally (flute), Joan Moynagh, Russell Hosler, and Bard Suverkrop (voice) in Cincinnati. Mentored in conducting by John Wabrick, Russ Hinkle, and Cynthia Gray, she went on to perform under the baton of Thomas Schippers and Margaret

Hillis. A composition student of Winfred Cummings at Miami University (OH), Ms. Dicken counts a piano concerto, several piano pieces, six patriotic works for choir, and many pieces for children's choir. She served as music director for Bethel, Salem and Wentzville United Methodist Churches in St. Louis, and led the Concert Arts Association of St. Charles County in concerts for the 90th anniversary of the Hawaiian State Library, Carnegie Hall and Kennedy Center (with Dr. John Leavitt). Ms. Dicken currently is Artistic Director of the Midwest Center for Creative Arts, producing 12 to 16 musicals, plays, light opera and concerts each year. This is the second time Maestra Dicken has conducted for MidAmerica Productions, having conducted John Leavitt's Bound for Glory with the New England Symphonic Ensemble at Carnegie Hall in 2023.



Josefine Andersson, Mezzo-Soprano

Josefine Andersson has studied at the Opera Academy in Copenhagen and the Opera Academy in Stockholm. Has sung roles such as Rosina in *The Barber of Seville* at the Royal Danish Theatre, Angelina in *Cinderella* at the Folkopera in Stockholm and Malmö opera. Other roles have taken her to the baroque opera house Confidencen, Trondheim Opera, GuidOpera, Wermland's Opera, Skånska Opera and Läckö Castle opera. Josefine

has toured internationally with romance and lied programs with Nordic Light duo and sung many oratorios with various symphony orchestra. Josefine Andersson has been awarded many scholarships and prizes such as the Jenny Lind scholarship in Sweden and the Reumert's talent prize in Denmark.



Leif Aruhn-Solén, Tenor

For over two decades, the Swedish tenor Leif Aruhn-Solén has been a sought after singer on the world's concert- and opera stages. He has a passion for the baroque music and is often heard in the demanding Evangelist parts of Bach's Passions and in Handel's tenor compositions. Leif has also had success in lead roles in baroque operas and operas by Haydn, Mozart, Rossini and contemporary composers.

Leif Aruhn-Solén started his vocal performance studies at

the Royal College of Music in Stockholm followed by studies at Oberlin College in Ohio - USA, where he graduated from the Artist Diploma program in 2001. While still being a student, he performed as a soloist with prestigious orchestras such as the City of Birmingham Symphony Orchestra (Sakari Oramo), the Oslo Philharmonic Orchestra (Marcus Creed & Herbert Böck), the Swedish Radio Symphony Orchestra (Arnold Östman) and Malmö Symphony Orchestra (Eric Ericsson).

The Program

WOLFGANG AMADEUS MOZART

Mass in C Major, K. 317, "Coronation"

Composed in 1779 for Easter services at Salzburg Cathedral, Mozart's Mass in C Major later gained the nickname "Coronation" Mass after it was performed at several Habsburg coronation ceremonies in the 19th century. Though not originally intended for royalty, its majestic character and melodic brilliance made it a fitting choice for a occasions.

This Missa brevis et solemnis ("short but solemn Mass") balances liturgical tradition with operatic drama. Mozart's elegant writing for soloists, choir, and orchestra creates moments of both grandeur and intimacy. Elegant, concise, and deeply expressive, the Coronation Mass remains one of Mozart's most beloved sacred works.

WOLFGANG AMADEUS MOZART

Regina Coeli, K 276

Mozart made three settings of the Regina Coeli, the antiphonal anthem to the Virgin, for use between Holy Saturday and Whitsuntide. This, the last of the three, probably dates from May 1779, after his return to Salzburg from his trip to Mannheim and Paris, but no autograph has survived. Alfred Einstein, who described this work as having a "quality of stormy solemnity," believed that it may have been written for a repeat performance of the Coronation Mass composed in May 1779 for the annual celebration of the Coronation of the Virgin at the Church of Maria Plain, near Salzburg. He called the Regina Coeli "a typical example of Mozart's church style at the end of his Salzburg period. The text of the Marian antiphon is gathered together into a powerful whole and not, as in the antiphon setting of 1771 and 1772, distributed among separate contrasting sections.

WOLFGANG AMADEUS MOZART

Ave Verum Corpus, K.618

During the spring of 1791, Leopold Hoffmann, Kapellmeister of St. Stephen's Cathedral in Vienna, became gravely ill. And Mozart, who had never composed much sacred music, saw an opportunity to enhance his faltering income by turning his attentions to church music. Mozart composed this motet for the choirmaster Anton Stoll, who often performed sacred music for a Corpus Christi Day service at his parish church. Ave verum corpus was written in June 1791. In his setting of the Eucharistic hymn, Mozart created a beautiful work known for its simplicity. With only 46 bars of music and orchestral writing that provides introduction, transition, and ending, the choral setting has great depth of feeling with the chorus mainly singing the same text at the same time.

The Program

ANTONIO VIVALDI

Gloria in D Major, RV 589

Antonio Vivaldi's Gloria is one of the Baroque era's most radiant and beloved sacred works. Composed around 1715 during his time at the Ospedale della Pietà—a girls' orphanage and renowned music school in Venice—the piece was likely written for the young women under his instruction, many of whom were highly skilled musicians. The Gloria sets the traditional Latin text of the Gloria in excelsis Deo—a joyful hymn of praise from the Roman Catholic Mass—to music that is both celebratory and deeply expressive. Long forgotten after Vivaldi's death, the Gloria was rediscovered in the 20th century and quickly became a staple of the choral repertoire.

JOHANN SEBASTIAN BACH

Johannespassion, BWV 245

First performed on Good Friday in 1724 at the Nikolaikirche in Leipzig, Bach's St. John Passion stands as one of the most intense and dramatic portrayals of the Passion story in all of Western music. As with his later St. Matthew Passion, Bach sets the Biblical narrative of Christ's arrest, trial, and crucifixion—this time from the Gospel of John—interwoven with reflective arias and chorales that offer emotional and spiritual commentary.

JOHANN SEBASTIAN BACH

Mass in B minor, BWV 232

Bach's Mass in B Minor is one of the greatest achievements in Western music, a monumental setting of the complete Latin Mass by a Lutheran composer. Compiled near the end of his life, the work draws on music Bach composed over many years, unified into a powerful and timeless artistic statement. Though never performed in full during Bach's lifetime, the Mass combines the solemnity of liturgy with the brilliance of Baroque style. Its five main sections—Kyrie, Gloria, Credo, Sanctus, and Agnus Dei—feature soaring solos, intricate counterpoint, and majestic choruses. The final "Dona nobis pacem" offers a vision of peace that transcends time and faith.

The Artists



Nathan Zullinger, Conductor

Nathan Zullinger is an Associate Professor at Haverford College, where he conducts the Chorale, the Chamber Singers, supervises private vocal study, and teaches courses in the Department of Music. He currently serves as department chair. Through the Bi-College Partnership, he also teaches students from Bryn Mawr College. During his tenure he has premiered six new compositions, conducted numerous performances of lesser-known choral masterpieces, and led concert tours to Boston, the province of Quebec, and New York City.

He was presented with the Innovation in Teaching award by Haverford College in 2021 and served as a Faculty Marshal for the Class of 2022. Dr. Zullinger received an inaugural Faculty Mentorship Grant from Haverford College for 2024, with which he pursued vocal studies with Dr. Bradley Williard. Dr. Zullinger has taught at the University of North Carolina School of the Arts, the University of Rhode Island, and the Summit Public Schools (NJ). He graduated from Chambersburg Area Senior High School (PA) and received a Bachelor of Science degree in music education from Messiah University. His Masters and Doctoral degrees in choral conducting are from Boston University.



Teresia Bokor, Soprano

Teresia Bokor has performed roles such as the Queen of the Night, Gilda, Fiorilla, Olympia, Servilia, Micaëla and Christine in *The Phantom of the Opera* at opera houses across Scandinavia and Austria. She made her debut as Servilia in Mozart's *La clemenza di Tito* at the Royal Danish Opera in Copenhagen, in a production directed by David McVicar and conducted by Lars-Ulrich Mortensen with Concerto.

Copenhagen Teresia has appeared as a soloist with many of the leading symphony orchestras in Scandinavia, Austria, and South America collaborating with conductors such as Gianandrea Noseda, Pier Giorgio Morandi, Thomas Søndergård and Michael Schønwandt. In 2015 she recorded *Psalm XIX* by Niccolò Castiglioni for Chandos Records with the Danish National Symphony Orchestra. In 2019 she was the featured soloist at the Stockholm Concert Hall in *The Daughter of the Voice* by Tommie Haglund conducted by Tobias Ringborg and in 2021 at the Tommie Haglund International Festival with the Bogotá Philharmonic Orchestra.